

BEETLES, DRAGONS, & DREAMERS
FOR ORCHESTRA

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music,
Indiana University
May, 2014

Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

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Beetles, Dragons, & Dreamers

For Orchestra

(2013)

Melody Eötvös

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- I. Draconian Measures
- II. Lilith, begone
- III. The Inanimate Spider
- IV. Trojan Horse

I. Draconian Measures

Draco (600BCE) was the first legislator of Ancient Rome and was known for instituting particularly harsh, cruel and unforgiving laws. Where previously there had only been a system of oral law and blood feuds, Draco replaced these with a written code that could only be enforced by a court. I wanted to capture both the notion of lawful, stringent sternness as well as the desperation to escape it (as the victims of these laws would have sought) in this movement. As such, the repetition of small motivic units plays a central role, as well as the fleeting presence of some more florid, scale-like gestures.

II. Lilith, Begone

The word ‘lullaby’ originated from the Jewish ‘Lilith-Abi’, which translates as ‘Lilith, begone.’ In particular versions of Jewish folklore, Lilith was known as Adam’s first wife, and she was molded by God out of the same dust as Adam (whereas Eve is said to have been made from one of Adams ribs). Because of this, she saw herself as Adam’s equal and did not respond well to his desire to rule over her. Eventually she left Adam and the Garden of Eden. However, she was pursued by three angels who demanded she return to the Garden. She refused and vowed to forever steal the souls of little children as vengeance for Adam’s suppressive treatment of her. The angels would not agree to this, and so Lilith made the condition that if the mother of a child hung an amulet above the baby as it slept in its cradle, Lilith would pass over that child.

Primarily conceived of as a lullaby, this movement unfolds delicately, with the main theme eventually culminating in a forceful climax.

III. The Inanimate Spider

The title of this movement was inspired by the Native American *dreamcatcher*, an object that originated in the Ojibwe and Chippewa cultures. The native word used for this object is actually the inanimate form of the word ‘spider’, inanimate here being an additional inflectional category when expressing person or gender combinations in language (i.e. proximate/obviate, singular/plural, animate/inanimate).

The function of the dreamcatcher bears a remarkable semblance to the Lilith amulet. One of its uses is to protect the sleeper, over which it hangs, from nightmares and demons. Furthermore, it also aids in tranfering good dreams, which are caught in the many web-like threads of the object and moved down through the beads and feathers that hang from the central hoop. The nightmares are said to pass through the gaps and holes in the web, as though fading away through a window.

As a way of making a connection between the dreamcatcher and the amulets of Lilith, I designed this movement as an extended variation of the main theme from ‘Lilith’.

IV. The Trojan Horse

This final movement is based on the concept of the Trojan Horse and how it has evolved over time. In Ancient Greece, it was a deceptive device constructed by the Greeks to invade Troy. The Greeks pretended to abandon the Great War they had been waging on Troy and left a large wooden horse as a gift. However, inside the horse was an elite force of Greek soldiers who, once the horse had been dragged into the city of Troy like a trophy, emerged and slaughtered the Trojans in the night.

Today, a Trojan Horse is the term used for a computer virus that is secretly embedded in another file which you might, unknowingly, download on to your computer or electronic device. Once you have the file on your computer, the virus can attack from within, potentially destroying everything.

This final movement is designed to be a kind of semi-transparent Trojan Horse. The music as a whole carries within it an almost hidden impression of a melodic, linear idea. This idea is strong and independent on its own, but the obscurity of the context it is in blurs the edges dramatically. The goal, therefore, is to get from the beginning of the movement to the end without the idea being heard as an entire cohesive entity; for it to be ‘smuggled’ as such to the end.

Instrumentation (score in C)

2 Flutes (2nd doubling on Piccolo)
Oboe
English Horn
2 B-flat Clarinets (2nd doubling on B-flat Bass Clarinet)
2 Bassoons (2nd doubling on Contrabassoon)

4 F Horns
2 C Trumpets
2 Trombones
Tuba

3 Percussion (see below)

Harp
Piano

Strings (min. 8.8.6.4.2)

Percussion:

Percussion I – Large Tam-tam (may be shared with III), Small Suspended Cymbal, Bass Drum, Vibraphone (may be shared with II).

Percussion II – Triangle (may be shared with III), Vibraphone (may be shared with I), Marimba (5 octave), Tubular Bells, Tambourine, Glockenspiel (may be shared with III), Medium Suspended Cymbal.

Percussion III – Glockenspiel (may be shared with II), Crotales (one-octave), Triangle (may be shared with II), Large Tam-tam (may be shared with I), Large Suspended Cymbal, Tom-toms (4), Xylophone.

Harp:

Harmonics – sound an octave higher than written.

Piano:

Use palm to strike the strings inside the piano in the approximate range indicated.



Transpositions at the Octave: Piccolo, Contrabassoon, Xylophone, Contrabass.

Transpositions at the Double Octave: Glockenspiel, Crotales

Duration: approx. 12mins

Score in C

Beetles, Dragons, & Dreamers

for Orchestra

I. Draconian Measures

♩ = 132

Melody Eötvös b.1984

This musical score is for a symphony orchestra, featuring a variety of instruments and their parts across multiple staves. The score includes dynamics, articulation, and performance instructions.

Instrumentation:

- Piccolo
- Flute 1
- Oboe
- English Horn
- B♭ Clarinet (1, 2)
- Bassoon (1, 2)
- F Horn (1, 3; 2, 4)
- Trumpet (1, 2)
- Trombone (1, 2)
- Tuba
- Timpani
- Bass Drum
- Marimba
- Tam-tam
- Vib.
- Harp
- Piano
- Violin I (div)
- Violin II (div)
- Viola (div)
- Violoncello (div)
- Contrabass

Key Features:

- Dynamics:** The score uses a wide range of dynamics, including *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ppp* (pianississimo), and *pppp* (pianissimissimo).
- Articulation:** Various articulation marks are used, such as slurs, accents, and staccato marks.
- Performance Instructions:** The score includes specific performance instructions, such as "1. stopped" for the F Horn and "gliss." (glissando) for the Harp and Violins.
- Tempo/Style:** The score is marked with a tempo of "Allegro" and a style of "Moderato".

The score is written in 3/4 time and features a complex arrangement of parts for each instrument, with many measures of rest and dynamic changes.

A **Meno mosso**
♩ = 120

B

8

Picc. *p* *f*

Fl. 1 *pp*

Ob. 1 *p*

E.H. *pp* *mp*

1 *p*

Cl. 2 *p*

1

Bsn. 2

1, 3 1. (stopped) *pp* open 3. *pp*

Hn. 2, 4

1 cup mute *pp*

Tpt. 2 cup mute *pp*

1

Tbn. 2

Tba.

Timp.

Perc. 1 (B.D.) *ppp*

Perc. 2 (Mar.) *mp* *ppp* *mf* *ppp* *mp*

Perc. 3 (Vibes) *mp*

Hp. *f* *mp* *p*

Pno. *mp*

Vln. I (div) *ppp* *p* non vib. *ppp* *mf* *ppp*

Vln. II (div) (non trem.) *pp*

Vla. (div) *mp* *pp*

Vc. (div) *mp* *ppp*

Cb.

C

[illegible]

Meno mosso accel.

E

$\text{♩} = 108$

34

Picc.

p
 mf
3

Fl. 1

mf
3

Ob. 1

f
3

E.H.

f
3

1

f
3

Cl. 2

f
3

1

mf
3

Bsn. 2

mf
3

1, 3

mf
3

Hn. 2, 4

mf
3

1

mf
3

Tpt. 2

mf
3

1

p
3

Tbn. 2

ppp
3

Tba

ppp
3

Perc. 1 (B.D.)

pp
3

Perc. 3 (T.-t.)

pp
3

Hp

f
3

Pno

f
3

Vln. I (div)

fp
 mf
 p
 mf
 f
 mp
 mp
3

Vln. II (div)

f
 p
 f
 p
 f
 p
 f
3

Vla. (div)

f
 mf
 ff
 mf
 ff
 mf
 ff
3

Vc. (div)

fp
 mf
 p
 mf
 f
 mf
 ff
3

Cb.

f
 mp
 ff
3

F Tempo Secondo

$\text{♩} = 120$

40

Picc. *p* *mf* *mp* *mf* *pp* *f* *p* *mf*

Fl. 1 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Ob. 1 *mf* *mp* *mf* *pp* *f* *p* *mf*

E.H. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

1 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Cl. 2 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

1 *mp* *mf* *mp* *f* *mp* *pp*

Bsn. 2 *p* *pp* *mf* *pp*

1, 3 *pp*

Hn. 2, 4 *pp* *p*

1 *pp*

Tpt. 2 *pp*

1 *pp*

Tbn. 2 *pp*

Tba. *pp*

Timp.

Perc. 1 (B.D.)

Perc. 2 (Mar.)

Perc. 3 (T.-t.)

Hp.

Pno.

Vln. I (div) *mp* *pp* *p*

Vln. II (div) *p* *mf* *pp* *p*

Vla. (div) *mf* *p* *mf* *mp* *ff*

Vc. (div) *mp* *p* *mf* *mp* *ff*

Cb. *mp*

H

Picc.	
Fl. I	
Ob. I	
E.H.	
	1
Cl.	2
	1
Bsn.	2
	1, 3
Hn.	2, 4
	1
Tpt.	2
	1
Tbn.	2
Tba.	
Temp.	
	erc. 1
(B.D.)	erc. 2,
	(Mar.)
	erc. 3
	(T.-t.)
Hp.	
Pno.	
Vln. I	In. II
(div)	(div)
Vla.	
(div)	
Vc.	
(div)	
Cb.	

I

Meno mosso
♩ = 112

[illegible]

[illegible]

81

Picc.

Fl. I

Ob. I

E.H.

1

Cl.

2

1

Bsn.

2

1, 3

Hn.

2, 4

1

Tpt.

2

Tba.

Timp.

Perc. 1 (Vibes)

Perc. 2 (T-Bells)

Perc. 3 (Tri.)

Hp.

Pno.

(pizz)

Vln. I (div)

(pizz)

Vln. II (div)

Vla. (div)

(pizz)

Vc. (div)

(pizz)

Cb. (pizz)

poco accel.

M

(accel.)

88

Picc. *f* *pp* *f* *pp* *f mp*

Fl. 1 *f* *pp* *f* *pp* *f mp*

Ob. 1

E.H.

1 *f* *pp* *f* *pp* *f*

Cl. 2 *p* *f* *pp* *f*

1 *p* *f* *mp* *f*

2 *p* *f* *p* *ppp*

1, 3 *f* *mp* *mf* *p* *mf* *pp*

Hn. 2, 4 *f* *mp* *mf* *p* *mf* *pp*

1 *f* *mp* *mf* *p* *mf* *pp*

Tpt. 2 *f* *mp* *mf* *p* *mf* *pp*

1 *mp* *f*

2 *p* *f* *p* *ppp*

Tbn. 2 *p* *f* *p* *ppp*

Tba. *p* *f* *p* *ppp*

Timp. *pp* *mf* *p* *mf* *f*

Perc. 1 (Vibes) *pp*

Perc. 2 (T-Bells) *Cym.*

Perc. 3 (Tri.) *B.D.*

Hp. *mf*

Pno. *pp*

(pizz) *mf* *arco (ord.) pp*

Vln. I (div) *mf* *arco (ord.) pp*

(pizz) *mf* *arco (ord.) pp*

(sul pont.) *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vla. (div) *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

(pizz) *f*

(pizz) *f*

Vc. (div) *f*

(pizz) *f*

Cb. (pizz)

15

N

O

♩ = 152

[illegible]

P

[illegible]

111

Picc. *p* *f* *p* *f* *p*

Fl. 1 *p* *f* *p*

Ob. 1 *p* *f* *p* *f*

E.H. *p* *f* *p* *f*

1 *p* *f* *p* *f* *p*

Cl. 2 *mf* *p* *f* *p* *f* *p*

Bsn. 1 *p* *p* *f* *pp* *p* *f*

2 *p* *p* *f* *pp* *f* *p*

1, 3 *mf* *pp*

Hn. 2, 4 *mf* *pp*

(straight) 1 *p* *f*

Tpt. 2

1

Tbn. 2

Tba. *p* *ppp* *p* *ppp*

Timp. *p*

Perc. 1 (Vibes) *mf* *f* *ff* Tom-t.

Perc. 2 (Mar.) *ff* *mf* Cym.

Perc. 3 (B.D.)

Hp.

Pno.

Vln. I (div) *pp* *pp*

Vln. II (div) *pp* *mp*

Vla. (div) *mf* *pp* *mp*

Vc. (div)

Cb. (pizz) *f* *p* arco

Q

116

Picc.

Fl. 1

Ob. 1

E.H.

1

Cl.

2

1

Bsn.

2

1, 3

Hn.

2, 4

1

Tpt.

2

1

Tbn.

2

Tba.

Timp.

Tom-toms

Perc. 1 (Toms.)

Small Sus. Cymbal

Perc. 2 (Cym.)

Perc. 3 (B.D.)

Hp.

Pno.

Vln. I (div)

Vln. II (div)

Vla (div)

Vc. (div)

Cb.

120

Picc. *mf* *mp* *f* *mp* *ff* *mp*

Fl. 1 *mf* *mp* *f* *mp* *ff* *mp*

Ob. 1 *mf* *mp* *f* *mp* *ff* *f*

E.H. *p* *f* *mp* *ff*

1 *p* *f* *mp* *f* *ff* *mp*

Cl. 2 *mp* *f* *mp* *f* *ff* *mp*

1 *mf* *p* *fp* *ff*

Bsn. 2 *mf* *p* *fp* *ff*

1, 3 *mp* *f* *pp* *f*

Hn. 2, 4 *mp* *f* *pp* *f*

1 *p* *f* *pp* *fp*

Tpt. 2 *p* *f* *pp* *fp*

1 *mf* *p* *mp*

Tbn. 2 *mf* *p* *pp* *mp*

Tba. *mf* *p* *fp*

Timp. *p*

Perc. 1 (Toms.) *mp* *f* *f* *mf* *f*

Perc. 2 (Mar.) *mf* *ff* *To Cym.*

Perc. 3 (B.D.) *mp* *mf*

Hp.

Pno. *f* *p* *f*

Vln. I (div.) *ff* *pp* *p*

Vln. II (div.) *f* *pp* *p*

Vla. (div.) *f* *p*

Vc. (div.) *mf* *p*

Cb. *mf* *p*

126

Picc. *ff* *f* *pp*

Fl. 1 *ff* *pp*

Ob. 1 *p*

E.H. *p*

1 *ff* *pp*

Cl. 2 *f* *pp*

1 *mf*

Bsn. 2 *pp* *mf*

1, 3 *pp*

Hrn. 2, 4 *pp*

1 *f* *p*

Tpt. 2 *f* *p*

1 *f* *p*

Tbn. 2 *f* *p*

Tba. *f* *p*

Timp. *mf* *pp* *mf*

Perc. 1 (Vibes) *ff* *mp*

Perc. 2 (Mar.) *f* *mp*

Perc. 3 (Cym.) *pp* *f*

Hp. *ff* *gliss.*

Pno. *f* *3*

Vln. I (div) *ff* *pp*

Vln. II (div) *ff* *pp*

Vla. (div) *ff* *pp* *3 soli* *pp* *f* *pp*

Vc. (div) *ff* *pp* *3 soli* *fp* *f* *fp*

Cb. *ff* *mp* *fp* *pp* *f* *fp*

II. Lilith, begone

♩ = 96

A

1
Flute

2

Oboe

English Horn

B♭ Clarinet

B♭ Bass Clarinet

1
Bassoon

2

1, 3
Horn in F

2, 4

1
Trumpet

2

1
Trombone

2

Tuba

Timpani
always l.v.
p

Percussion 1
Bass Drum always l.v.
mp

Percussion 2
Vibraphone
med. yarn mallets, no motor
mf

Percussion 3
Crotales always l.v.
mf

Glockenspiel always l.v.

Crotales
mf

Harp
always l.v.
mp

Piano
f
inside piano - strike strings with palm
ord.

Violin I (div)
pp

Violin II (div)
p

Viola
pp

Violoncello
pizz.
f

Contrabass
fp

This page of a musical score is for a symphony, featuring a variety of instruments. The score is divided into several systems, each containing multiple staves. The instruments included are:

- Fl. 1, 2
- Ob.
- E.H.
- Cl.
- B. Cl.
- Bsn. 1, 2
- Hn. 1, 3 and 2, 4
- C Tpt. 1, 2
- Tbn. 1, 2
- Tba.
- Timp.
- Perc. 1 (BD)
- Perc. 2 (Tri.)
- Perc. 3 (Glock)
- Hp.
- Pno.
- Vln. I (div)
- Vln. II (div)
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *mp*, *ppp*). A section labeled 'B' is indicated at the top. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 3/4.

accel.**C** ♩ = 112[illegible]

D

Picc.

Fl. I

Ob.

E.H.

Cl.

B. Cl.

1

2

Bsn.

1, 3

Hn.

2, 4

C Tpt.

1

2

(straight)

Tbn.

2 (straight)

Tba.

Timp.

Bass Drum

Perc. 1 (BD)

Perc. 2 (Tri.)

Perc. 3 (Glock)

Hp.

Pno.

Vln. I (div)

Vln. II (div)

Vla.

Vc.

Cb.

ppp

pp

f

mf

pizz

arco solo

fp

E

24

Picc. *pp*

Fl. I *p* *solo* *f* *mp* *fp* *p*

Ob.

E.H. *pp*

Cl. *p* *solo* *f* *p* *fp*

B. Cl. *p* *pp* *mp* *mf*

1 *p* *mp* *mf*

Bsn. 2 *p* *ppp* *p* *mf*

1, 3 *mp* *p* *mf* *pp*

Hn. 2, 4 *ppp*

1

C Tpt. 2

(straight) 1 *mf* *pp* *mp* *mf*

Tbn. 2 (straight) *mf* *pp* *mp* *mf*

Tba. *ppp* *p* *ppp*

Timp. *mf* *pp* *mp*

Perc. 1 (BD) *mf* *mp*

Perc. 2 (Tri.) *mf* *mp*

Tam-tam

Perc. 3 (T.-t.) *mf* *p* *mp*

Hp. *f* *ff*

Pno. *mf* *f* *ord.* *inside piano*

Vln. I (div) *pp* *mf*

Vln. II (div) *pp* *mf*

Vln. II (div) *arco* *pp* *p* *mf*

Vln. II (div) *arco* *pp* *p* *mf* (non trem.)

Vla. *arco* *pp* *mp* *pp* *mp* *mf*

Vc. *ppp* *f* *p* *ppp* *p*

Cb. *ppp* *fp* *ppp* *f* *p* *ppp* *p*

G

38

Picc.

Fl. I

Ob.

E.H.

Cl.

B. Cl.

1

Bsn.

2

1, 3

Hn.

2, 4

1

C Tpt.

2

1

Tbn.

2

Tba.

Temp.

Perc. 1 (BD)

Perc. 2 (Tri.)

Perc. 3 (T.-L.)

Hp.

Pno.

Vln. I (div)

Vln. II (div)

Vla. (sul pont.)

Vc. (sul pont.)

Cb.

f *mp* *f* *sub. p* *f* *mf* *ppp*

f *mp* *f* *sub. p* *f* *pp* *f* *pp*

f *pp* *open* *p* *open* *ppp* *p* *ppp*

mf *p*

f *mp* *ff* *f* *mf* *pp* *mf* *pp*

pp *mf* *f* *f* *p*

fff *f* *mf* *mp* *8^{va}.....*

with both hands *fff* *single hand* *f* *mf* *mp*

f *ff* *ff* *ppp* *ppp* *pizz* *ff* *p*

f *ff* *ppp* *ppp* *pizz* *ff* *p*

ff *ppp* *ppp* *ppp* *pizz* *ff* *p*

H

46

Picc. *pp*

Fl. I. *pp* *p* *f* *p* *pp* *f sub. p*

Ob. *ppp* *p* *mf* *p*

E.H. *p* *f* *pp* *f* *sub. p* *pp* *f sub. p*

Cl. *f* *p* *pp* *f* *p*

B. Cl.

1. *f* *p* *pp* *f* *p*

Bsn. 2. *f* *pp* *f*

1, 3 Hn. 2, 4

1 C Tpt. 2

1 Tbn. 2

Tba.

Timp. *mp* *p*

Perc. 1 (BD) *mp* *p*

Perc. 2 (Vibes) *mf* *mp*

Perc. 3 (T.-L.) *mp* *mf* *mp* T.-L.

Hp. *mp* *f* *mp* *f* *ff* *f* *mp*

Pno. *mp* *f* *ord.* *mp*

Vln. I (div) *pp* *pp*

Vln. II (div) *pp* *pp*

Vla.

Vc. *arco* *p* *pp* *f* *pizz*

Cb. (pizz) *f* *f* *p*

51

rit. ♩ = 50

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. Cl.

1

Bsn.

2

1, 3

Hn.

2, 4

1

C Tpt.

2

1

Tbn.

2

Tba.

Timp.

Perc. 1 (BD)

Perc. 2 (Vibes)

Tam-tam

Perc. 3 (T.-L.)

Hp.

Pno.

Vln. I (div)

Vln. II (div)

Vla.

Vc.

Cb.

ppp

f

mp

ppp

p

ppp

f

ppp

p

ppp

f

ppp

mf

pp

ppp

p

pp

ppp

mf

pp

ppp

f

ppp

mf

mp

mp

pp

f

p

pp

ppp

f

p

pp

III. The Inanimate Spider

♩ = 50

1
Flutes

2
Oboe

English Horn

1
B♭ Clarinets

2
Bassoons

1, 3
F Horns

2, 4
C Trumpets

1
Trombones

2
Tuba

Timpani

Percussion 1
Tam-tam

Percussion 2
Triangle always l.v.
mp

Percussion 3
Glockenspiel always l.v.
mp

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

straight mute
ppp

Vibraphone
med. mallets
pp

always l.v.
mp

The musical score is for a symphonic piece titled 'III. The Inanimate Spider'. It begins with a tempo marking of a quarter note equal to 50 beats per minute. The score is written for a large orchestra, including woodwinds (Flutes, Oboe, English Horn, B♭ Clarinets, Bassoons), brass (F Horns, C Trumpets, Trombones, Tuba), percussion (Tam-tam, Triangle, Glockenspiel, Vibraphone), harp, piano, and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The key signature has one sharp (F#), and the time signature changes from 4/4 to 5/4. The woodwinds and strings play complex, often syncopated rhythmic patterns, with many notes beamed in groups of five. Dynamic markings such as ff, p, f, mf, and pp are used throughout. The percussion section includes specific instructions like 'Triangle always l.v.' and 'Glockenspiel always l.v.'. The vibraphone part is marked 'med. mallets' and 'pp'. The harp part has a marking 'always l.v.' and 'mp'. The brass section is mostly silent, with a straight mute used on the C Trumpets.

A

Più mosso
♩ = 56

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 4/4 time and includes dynamic markings such as *f*, *p*, *mp*, and *pp*.

The instruments and their parts are as follows:

- Flutes (Fl.):** Two parts, 1 and 2. Part 1 has a melodic line with dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. Part 2 has a similar melodic line with dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.
- Oboe (Ob.):** One part, 1. It has a melodic line with dynamic markings *f* and *p*.
- E.H. (English Horn):** One part, 1. It has a melodic line with dynamic markings *f* and *mp*.
- Clarinets (Cl.):** Two parts, 1 and 2. Part 1 has a melodic line with dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. Part 2 has a similar melodic line with dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.
- Bassoons (Bsn.):** Two parts, 1 and 2. Part 1 has a melodic line with dynamic markings *pp* and *mf*. Part 2 has a melodic line with dynamic markings *pp*, *mp*, and *p*.
- Horns (Hn.):** Two parts, 1, 3 and 2, 4. Part 1, 3 has a melodic line with dynamic markings *p*, *pp*, and *mp*. Part 2, 4 has a melodic line with dynamic markings *p*, *pp*, and *mp*.
- Trumpets (C Tpt.):** Two parts, 1 and 2. Part 1 has a melodic line with dynamic markings *pp* and *mf*. Part 2 has a melodic line with dynamic markings *pp*, *mp*, and *p*.
- Trombones (Tbn.):** Two parts, 1 and 2. Both parts have a melodic line with dynamic markings *pp*, *mp*, and *p*.
- Tuba (Tba.):** One part, 1. It has a melodic line with dynamic markings *pp*, *mp*, and *p*.
- Timpani (Timp.):** One part, 1. It has a melodic line with dynamic markings *pp*, *mp*, and *p*.
- Percussion (Perc.):** Three parts, 1 (T.-L.), 2 (vibes), and 3 (glock). Part 1 has a melodic line with dynamic markings *f* and *p*. Part 2 has a melodic line with dynamic markings *f* and *p*. Part 3 has a melodic line with dynamic markings *f* and *p*.
- Harp (Hp.):** One part, 1. It has a melodic line with dynamic markings *f* and *p*.
- Piano (Pno.):** Two parts, 1 and 2. Both parts have a melodic line with dynamic markings *f* and *p*.
- Violins (Vln.):** Two parts, I and II. Both parts have a melodic line with dynamic markings *f* and *p*.
- Viola (Vla.):** One part, 1. It has a melodic line with dynamic markings *f* and *p*.
- Cello (Cb.):** One part, 1. It has a melodic line with dynamic markings *f* and *p*.

B

7

1 Fl. *f* *p* *f* *p*

2 Ob. *f* *p* *f* *p* *f* *p* *pp* *f*

E.H. *f* *p* *pp* *f*

1 Cl. *f* *p* *pp* *f* *p* *f* *p*

2 Cl. *f* *p* *f* *p* *f* *p* *f* *p*

1 Bsn. *f* *p* *pp*

2 Bsn. *pp* *mp* *pp* *f* *p*

1, 3 Hn. (1.) *pp* *mp* *pp*

2, 4 Hn. 2. *f* *p* *mf* *p*

1 C Tpt. *pp*

2 C Tpt. *pp*

1 Tbn. *pp*

2 Tbn. *pp*

1 Tba. *f* *p*

2 Tba. *f* *p*

Timp. *pp* *mf* always l.v.

Perc. 1 (T.-t.) *pp* *mf*

Perc. 2 (vibes) *f* *p* Tri.

Perc. 3 (glock)

Hp. *f* *pp*

Pno. *f* *pp*

Vln. I con sord sul tasto *pp* *f* *p*

Vln. II con sord *f* *p*

Vla. con sord *f* *p*

Vc. con sord *f* *p*

Cb. sul tasto *f* *p*

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 4/4 time and includes dynamic markings, articulation, and performance instructions.

Instrumentation:

- Fl. (Flute): 1, 2
- Ob. (Oboe)
- E.H. (English Horn)
- Cl. (Clarinet): 1, 2
- Bsn. (Bassoon): 1, 2
- Hn. (Horn): 1, 3, 2, 4
- C Tpt. (C Trumpet): 1, 2
- Tbn. (Trombone): 1, 2
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. 1 (I-I.)
- Perc. 2 (Tri.)
- Perc. 3 (glock)
- Hp. (Harp)
- Pno. (Piano)
- Vln. I (con sord)
- Vln. II (con sord)
- Vla. (con sord)
- Vc. (con sord)
- Cb. (Cello)

Key Features:

- Flute and Oboe:** Both parts feature complex triplets and dynamic markings ranging from *p* to *f*.
- Clarinet and Bassoon:** The Clarinet 1 part has a *solo* marking. The Bassoon 1 part has a *f* marking.
- Horn and Trumpet:** The Horn 1 part has a *mf* marking. The Trumpet 1 part has a *f* marking.
- Trombone and Tuba:** The Trombone 1 part has a *pp* marking. The Tuba part has a *f* marking.
- Timpani:** The Timpani part has a *pp* marking.
- Percussion:** The Percussion 1 part has a *mp* marking. The Percussion 2 part has a *mf* marking. The Percussion 3 part has a *p* marking.
- Harmonization:** The Harp, Piano, Violins, Viola, and Cello parts are harmonized together, with the Piano part having a *f* marking.

27

Fl. 1

Fl. 2

Ob.

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 (cym.)

Perc. 2 (vibes)

Perc. 3 (glock)

Hp.

Pno.

Vln. I

Vln. II

Vla. (con sord)

Vc. (con sord)

Cb.

IV. The Trojan Horse

♩ = 96

90

Flute

Oboe

English Horn

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

Contrabassoon

1, 3

2, 4

F Horns

Trumpet

Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

Violin I (div)

Violin II (div)

Viola (div)

Violoncello (div)

Contrabass

91

92

93

94

A

6

1

Fl.

ord. flt.

ord.

3

p

mf

p

pp

3

mp

pp

2

Ob.

3

pp

mp

pp

3

p

E.H.

p

Cl.

pp

mp

pp

B. Cl.

Bsn.

pp

mp

3

3

pp

Cbsn.

1, 3

Hn.

1. stopped

3

mp

pp

mf

pp

1. mute (1. & 3.)

pp

pp

mp

2, 4

C Tpt. 1, 2

1. harmon mute

3

pp

p

pp

Tbn. 1, 2

Tba.

Timp.

pp

pp

3

3

3

3

3

3

mp

3

3

pp

Perc. 1
(Vibes)

p

mf

f

Perc. 2

Marimba

med. yarn mallets

p

3

3

3

3

3

3

ppp

mp

Hp.

f

mp

pp

f

Pno.

mf

3

p

mp

3

3

3

pp

Vln. I
(div)

mp

pp

mf

3

p

mf

Vln. II
(div)

arco

p

f

pp

arco

p

mf

pp

Vla.
(div)

pp

mp

pp

pp

3

mf

pp

Vc.
(div)

mp

pp

f

pp

(pizz)

mf

pp

mp

pp

Cb.
(pizz)

mf

16 flt. **C**

1 Fl. *mp* *p* *pp* *mp*

2 Fl. *ord.* *p* *mf* *pp* *pp* *mp* *pp*

Ob. *pp*

E.H. *p* *mp* *pp*

Cl. *pp* *mf* *p* *p* *mf* *pp* *mp* *pp* *pp* *p* *pp*

B. Cl. *pp* *mp* *p* *ppp* *mp*

Bsn. *mp* *p* *pp* *p* *pp*

Cbsn. *pp*

1, 3 Hn. *open (1. & 3.) 1. pp* *pp*

2, 4

C Tpt. 1, 2

Tbn. 1, 2 (straight)

Tba.

Timp. *pp* *mp* *ppp* *mp*

Perc. 1 (Vibes) *p* *mp* *pp* *mp*

Perc. 2 (Glock) *mp* *mf* *f* *Cym.*

Perc. 3 (B.D.) *Bass Drum* *ppp*

Hp. *f*

Pno.

Vln. I (div) *mf* *pp* *p* *mf* *ppp*

Vln. II (div) *pp* *mf* *pp*

Vla. (div) *pp*

Vc. (div) *mf* *pp* *p* *pp*

Cb. *mp* *mf* *ppp* *p*

[illegible]

The image displays a page from a musical score, likely for a symphony. The page is divided into two systems, each with a key signature change indicated by a box labeled 'E' and 'F' respectively. The tempo is marked as 156 and 120. The score includes parts for various instruments: Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Tuba (Tbn.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex musical notation, including dynamic markings (pp, mf, p, mp, f, ff), articulation (accents, slurs), and a variety of musical symbols (notes, rests, beams, etc.). The page is numbered 34 in the top left corner.

G

51

ord. flt. ord.

1 Fl. *fp* *f* *pp* *f* *pp*

2 *f*

Ob. *p* *mf* *p* *p* *mf*

E.H. *mf* *pp* *fp* *f* *fp* *f* *fp* *f*

Cl. *p* *mf* *pp* *f* *mp* *p* *mf* *p*

B. Cl. *mp* *pp* *f* *pp* *mp*

Bsn. *pp* *mp*

Cbsn. *mp* *pp*

1, 3 Hn. *stopped* *pp* *mp*

2, 4 *pp* *mp*

C Tpt. 1, 2 *harmon mute* *mp* *pp*

Tbn. 1, 2 (bucket) *pp* *mp* *pp*

Tba.

Timp. *pp* *mp* *pp*

Perc. 1 (Vibes) *mf* *3*

Perc. 2 (Mar.)

Perc. 3 (B.D.) *pp*

Hp. *f* *3*

Pno. *mf* *2* *6*

Vln. I (div) *f* *non div.* *mf* *p*

Vln. II (div) *non div.* *mf* *p*

Vla. (div) *pp* *mf* *mf* *pp*

Vc. (div) *mf* *pp* *pp*

Cb. *mf* *pp* *pp*

H

50

I

[illegible]

66

rit.

1

Fl.

2

Ob.

E.H.

Cl.

B. Cl.

Bsn.

Cbsn.

mf

pp

1, 3

Hn.

2, 4

C Tpt. 1, 2

Tbn. 1, 2
(bucket)

Tba.

mf

pp

Timp.

mf

pp

Perc. 1
(Vibes)

med. mallets

mf

mf

p

Perc. 2
(Mar.)

Perc. 3
(Glock)

Glockenspiel

p

mp

p

Hp.

mf

Pno.

Vln. I
(div)

Vln. II
(div)

(sul tasto)

Vla.
(div)

mf

(sul tasto)

Vc.
(div)

mf

sul pont

pp

(sul tasto)

Cb.
(sul tasto)

mf

pp